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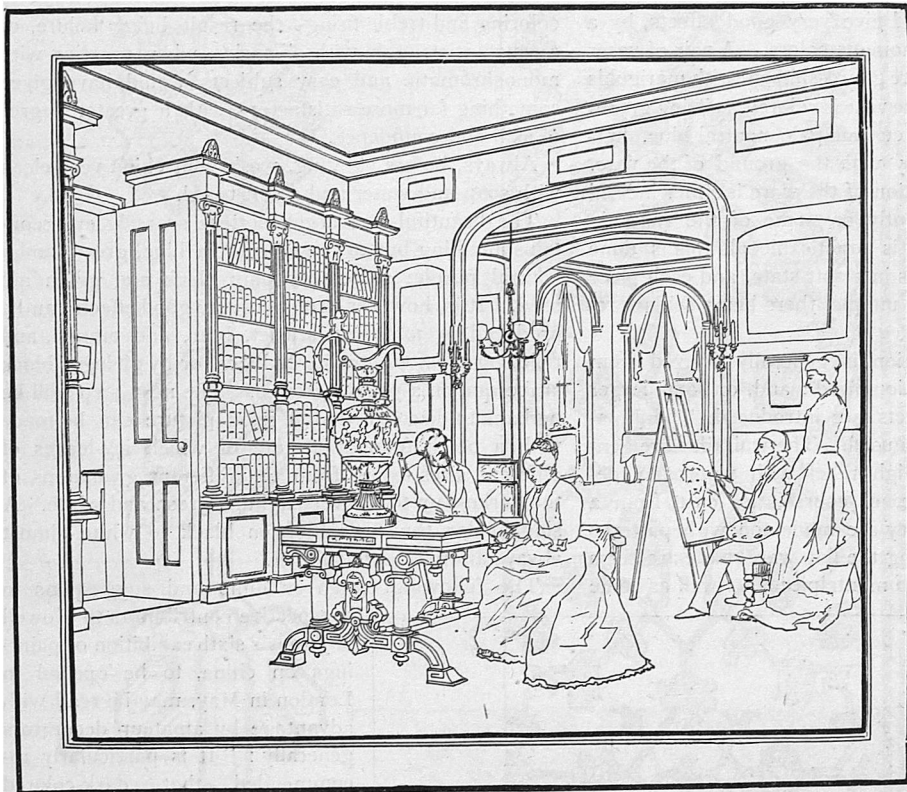
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DECORATION & FURNITURE



A HOMELIKE COUNTRY HOUSE.

At the late exhibition of paintings at the Lotos Club, Mr. George H. Story's picture, "Library at Winyah Park," attracted much attention. The artist is best known for his portraits and bits of genre, and his friends were pleased to find him equally at home with interiors. Our purpose, however, is not to dwell upon Mr. Story's painting, but to make the subject of it the text for some observations on home furnishing which it suggests. We may remark, in passing, that in our outline illustration we have taken the liberty of removing from the foreground two folio volumes—which in the painting are red, and, in connection with the grandly proportioned ewer, make an excellent point of color—in order to show something of the detail of the table, which is of great beauty.

Winyah is delightfully situated in Westchester County, New York, in a well-wooded park of two hundred acres. There are no pretensions here to architectural beauty or elaborate decoration; but throughout the mansion in all its appointments there is an air of substantial comfort and repose which accords well with the simple habits and tastes of the owner. If one did not know that it was the home of a Southerner, it might be taken for an English country house. The library shown in our illustration is such in something more than in name. Its literature is chiefly that of art, of which the master is a liberal patron, although his taste in that direction is peculiar. He chooses that the pictures in his house shall be primarily of an educational character, and consequently we find the walls covered with fine proofs of rare engravings, or costly copies of paintings by the old masters, rather than original works by modern artists. The decorations of the walls of the library are copies of Pompeian frescoes, and if we should enter the sanctum by the door to the left of our illustration we should find the chief pictures there to be copies of masters of the school of Claude Lorraine, curious prints of Albert Dürer, and over the mantel-piece some mezzotint gems of Bartolozzi, who, by the way, seems to be a particular favorite, for we find him represented in various parts of the house. In the music-room—an octagonal Gothic apartment with stained-glass windows and skylight—the maroon-stained wooden walls form the background for several original paintings, including, among other notable works, two excellent Wilsons. There is also here a portrait of the master of the house taken some years ago by Huntingdon. The likeness probably was never very striking.

find some such evidence of their graceful fancies. They are all interested more or less in artistic occupation. This in one finds expression in prayer-book illumination and similar church-work, in another in collecting curious china, and in a third in forming a cabinet of coins; and the practice of each employment is characterized by good taste and moderation. The excesses of fashionable decorative art find no place in this well-ordered house. The room decoration is of the simplest kind, but it is nearly always original. One of the young ladies, for instance, has solved the problem of moderating the homeliness and cheerlessness of the cold white marble mantelpiece in a bedroom, by the tasteful application of flowers cut out of chintz, which are gummed on to the sides and lintel, and made to harmonize pleasantly with the wall-paper and hangings.

The conservatory is the especial pride and care of the lady of the house. Every one in the family has something to do, contributing in its way to the general weal of the household; even to the youngest—a boy with mechanical and scientific rather than æsthetic tastes—who repairs the bells and locks, and delivers lectures in the cellar on practical chemistry, with brilliant experiments. The reception-room is the apartment across the hall. Necessarily it is but slightly indicated in our illustration. The dining-room is in the basement overlooking the lawn.

We have described at length this homelike house not because we agree with the owner's tastes in all respects, nor to recommend their emulation by our readers. It is extremely improbable that any one would be able to follow in detail the arrangement of the house, even if he should desire to do so; for in all its appointments it has been planned for the special convenience and comfort of its occupants. We have selected it, rather, on account of the pleasant relief which its generous simplicity affords to the sumptuous magnificence of the more fashionable houses of the day.

ASSORTING OF COLORS.

SOME hints regarding the assorting of colors for dressing a show-window, given by The London Draper, are so generally useful that we reproduce them:

No color requires more toning and management than red. Red, in dress as in nature, forms, like orange, an excellent leading color or key-note. The semi-neutral maroon is to be regarded as the next hue in the chromatic descent of red toward blue. It is deep and clear, and although allied to red, is sufficiently cool to

In the middle-distance of our illustration we get a glimpse of the spacious hall. Facing the main entrance, a broad flight of stairs to the right leads to the conservatory, school-room, and sleeping apartments. Ascending, we pass, on the landing, what looks, at first, like a stained-glass window, but which is in fact but an ordinary window that has been tastefully decorated with bright-hued autumn-leaves, which, arranged in diamond-formed panes, have an excellent effect. This is the work of the young ladies of the house. Everywhere about the place we

admit of its being used as the deepest shade in such arrangements as have a predominance of cool-toned colors. Yellow, the primary color, is of great value in producing brilliant and rich effects. Red and orange color, blue and green, are its melodizing tones. Its contrasting color is purple; the hue in which it predominates is called citrine. The contrasting color of blue is orange, and the tertiary in which it predominates is olive—a compound of green and purple. As blue is much deteriorated and neutralized in artificial light, it is decidedly a daylight color. Olive, as an individual color, is soft, massive and warm, but it is in its contrasting power, in the lower series of warm tones, that it finds its full value. It relieves and harmonizes, according to its various hues, the tertiaries—russet, citron, maroon and brown. It ought never to be brought into contact with blue. On the other hand, pale tints of blue or any other color should never be introduced into warm arrangements. In such cases, blue, if used, should be employed in its deepest hues and shades. The indiscriminate introduction of light-blue tints is an error.

CHIPPENDALE AND HIS CONTEMPORARIES.

THOMAS CHIPPENDALE was by no means the only cabinet-maker of note during his epoch, The Cabinet-maker reminds its readers. On the contrary, he had to contend with a host of rivals, who worked in the same style, and produced furniture of equal merit. "Somehow or other," says the writer, "Chippendale's name has come to the front beyond the rest, and, as a consequence, a great deal of cabinet work is attributed to him which was designed by his contemporaries, notably Lock, Ince and Mayhew, Crunden, and Johnson. Most of these were even more eccentric than the 'Court Cabinet-maker,' without the redeeming features we have pointed out in the work of the latter. They published illustrated catalogues in like manner, and the titles given to some of their books are quite sentimental—for instance, John Crunden called his series of designs 'The Joiner's and Cabinet-maker's Darling,' and another the 'Chimney-piece-maker's Daily Assistant.' Crunden invented a number of ingenious frets, quite equal to those by Chippendale, but his 'French' monstrosities are debased and ugly. In the 'Daily Assistant' we find other names associated with Crunden, viz., Thomas Milton, Placido, and Columbani. The two latter were architects, and designed in the same style as the Queen Anne architects, Kent and Gibbs, who flourished earlier in the century. Thomas Johnson, the carver alluded to, also indulged in flights of fancy, consisting of flowers, birds, beasts, and fishes, coquillage, and scroll work, literally thrown about. Under the comprehensive title of 'Chippendale' most of the surviving products from these various designers are now known, and many pieces of furniture are sold as made by the former that never saw the inside of his workshop. While Thomas Chippendale thus gets the credit for this peculiar development of domestic art, we shall find that he was only in his turn a copyist. A large portion of his ideas were borrowed 'en bloc' from the vagaries of the French style, and the so-called 'Chinese' may be traced to the researches and designs of a great architect of the period, viz., Sir William Chambers."

THE era of improved taste in carpets for club-houses is evidently at hand. Following the excellent selection of the Lotos Club come the new carpets for the new Union League Club building, manufactured by the Bigelow Carpet Company from admirable designs furnished by Messrs. W. & J. Sloane. We have seen most of those that are to go into the new club-house, and can say that as a whole they are probably more artistically correct than those in any other club-house in New York. It is pleasant to note that the furnishing of the interior will help to compensate in this case for the exterior ugliness.